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Outstanding: The 2008 Awards Issue

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Inside:

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Storefront Business: Retail Spaces Bring Life to Streets

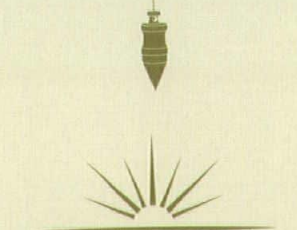
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Vol. 10, No. 4

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Winter 2008



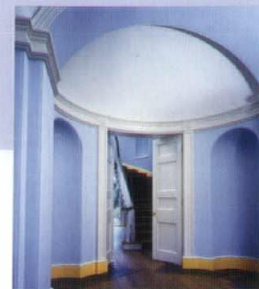
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ON THE COVER: Dusk view of Cady's Alley Development Area 3, by McInturff Architects.
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ONE CONSTANT, AND A LOT OF THANKS



David Hamilton

We all look for a few constants in our life, and for me, one of those constants is that the quality of architecture in the Washington area keeps going up: In the pages that follow are the 37 winners of the 2008 Chapter Awards competition. That's quite a haul, and our magazine is almost bursting at the seams to show them all to you. The projects are of many kinds, but what they all have in common is excellence in design.

The 2008 Chapter Awards competition was judged in five categories: Architecture, Interior Architecture, Historic Resources, Sustainable Design, and Catalyst, meaning projects that accelerate the improvement of a neighborhood. As is the case each year, our jurors were drawn from outside the DC metro region, bringing a fresh perspective to the work of our local architects, and the entries they reviewed did not show the names of the submitting firms. I want to express my deep appreciation to our jurors, who set aside a lot of their time to come to DC and review the more than 200 entries from which the winners were selected. Their names are listed in the column to your right.

Welcome!

The winning projects are covered in a series of themed articles. We start off with **Ron O'Rourke** giving us the tale of eight award-winning residential projects in "At Home with Good Design." **Steven Dickens** follows with pieces on multi-family residential projects, office buildings and interiors, and academic facilities. Editor **G. Martin Moeller, Jr.**, then writes about retail projects in "Storefront Business" and food- and beverage-related spaces in "Wine and Dine." Following those are additional articles by Steven called "That's Entertainment" and "Park and Rec." Rounding out the project awards is an article by Martin titled "History Repeating" and another covering our Detail Award winners. We conclude with coverage of our Firm of the Year, **Barnes Vanze Architects**, and the winners of our Wiebenson Award, Glenn Brown Award, and Emerging Architects Award—**David Shove-Brown, AIA**, **Dr. James M. Goode**, and **Griz Dwight, AIA**, respectively. Also of note, with this issue, **Abby Davis** takes the helm of our product section, DetailsDC.

Along with awards, this is also the season for giving thanks. The first goes to all our readers, who have helped the magazine grow. The next goes to graphic designer and recent marathoner **James B. Hicks, III**, and our printer, **Whitmore Print and Graphics**, who are instrumental in making it look beautiful. Then there are our writers, who work without pay to produce a magazine that many people have told me is the only one they read from cover to cover—**Steven Dickens, AIA**, **L. Catherine Hader, AIA**, **Janet B. Rankin, AIA**, **Ron O'Rourke**, **Stephen M. Reiss, AIA**, and **Stephen Vanze, AIA**. And of course our editor, **G. Martin Moeller, Jr., Assoc. AIA**, who ensures the quality of the magazine's coverage in many ways great and small.

The 2008 President of the Chapter's Board of Directors is **Barbara Laurie, AIA**. Being the president of a 2,000-member organization is a big responsibility, which Barbara added to her full-time architecture teaching job at Howard University and her other full-time gig as an architect at Devroux & Purnell. It was a big balancing act that she handled with grace, so a big thank you to her, as well.

And finally I'd like to thank the wonderful staff of AIA | DC, **Melody Harrison**, **Sarah Smith**, **Beth Judy**, and **Abby Davis**. They work hard to help our member architects, the Foundation, and the public. We would not among the largest and most successful AIA chapters in the country without them.

If you are thankful for something architecture-related, please let me know at mfitch@aiadc.com.

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Contributors

Steven K. Dickens, AIA ("City Living," "Office Spice," "Academic Prowess," "That's Entertainment," and "Park and Rec") is a sole proprietor whose firm is called **Steve Dickens Architecture**.

G. Martin Moeller, Jr., Assoc. AIA ("Storefront Business," "Wine and Dine," "History Repeating," and "It's All in the Details") is senior vice president and curator at the **National Building Museum**. He is the editor of **ARCHITECTUREDC**.

Ronald O'Rourke ("At Home with Good Design") is a regular contributor to **ARCHITECTUREDC**.

Jurors for 2008

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Michael Ross, AIA, LEED AP, Principal in Charge/Sustainable Design, Ross Barney, Chicago, Illinois.

INTERIOR ARCHITECTURE

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Chris Parts, AIA, Principal, Hord Coplan Macht, Baltimore, Maryland.

Ronnette Riley, FAIA, LEED AP, Principal, Ronnette Riley Architects, New York, New York.

HISTORIC RESOURCES

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Michael Murphy, FAIA, Co-Founder, Murphy and Dittenhafer, Baltimore, Maryland.

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Isaac Williams, Assistant Professor, School of Architecture, Planning, and Preservation, University of Maryland, College Park, Maryland.



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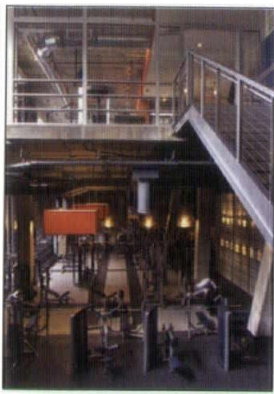


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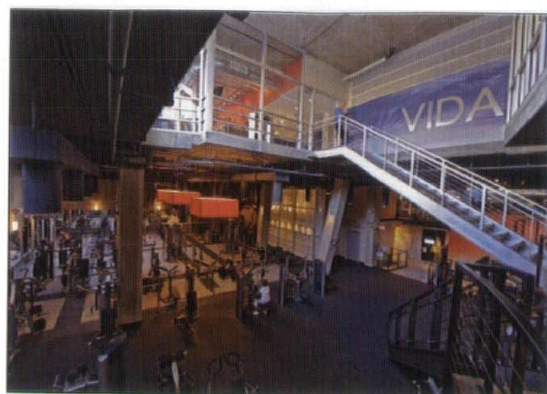
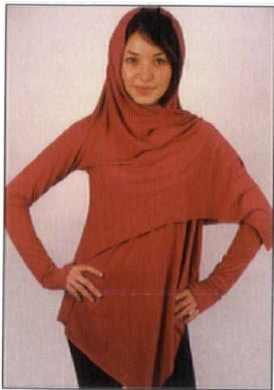


Photo by David Reeve

VIDA • Tranquil Space • Ligne Roset

by Abby Davis


VIDA is a new fitness center near Logan Circle that aspires to combine mind, body, and spirit under one roof. Inside the four-story structure is a gym featuring state-of-the-art equipment, including a swimming pool where you can adjust the current, a full-service spa, and a salon. The changing rooms are stocked with VIDA's own brand of toiletries, featuring everything from shampoo and conditioner to mouthwash. Lighting is kept low inside the sculptural interior to keep the environment less stressful than a typical gym. Inside the yoga studio, colors are rich and warm to create a peaceful experience. Rather than a chore, working out at VIDA is a chance to escape the outside world. Membership packages (individual, group, or corporate) vary; sales representatives can help you assess what package will work best for you. Visit VIDA at **1515 15th Street, NW**, or online at www.vidafitness.com.



The site for **Tranquil Space** on 17th Street, NW, had a lot of room for possibilities. A former grocery, the space already had exposed brick and high ceilings. Rather than buying new, owner Kimberly Wilson and her contractor decided to reuse materials such as wood taken from an old barn in Virginia, giving the interior a unique, warm character. Each of the three yoga studios, Earth, Bamboo, and Sky, has a distinct personality, echoed in the flooring, light fixtures, and decorative touches. The adjacent store includes products that are all made from sustainable materials, from the cups used at the tea bar to Wilson's clothing line. Featured here is the Hoodie (available in noir, cranberry, slate, and au naturel) from the fall collection. Made from spandex and bamboo, which is both a renewable resource and a practical fabric, it can be draped and wrapped for a variety of different styles. It retails for \$68.00.

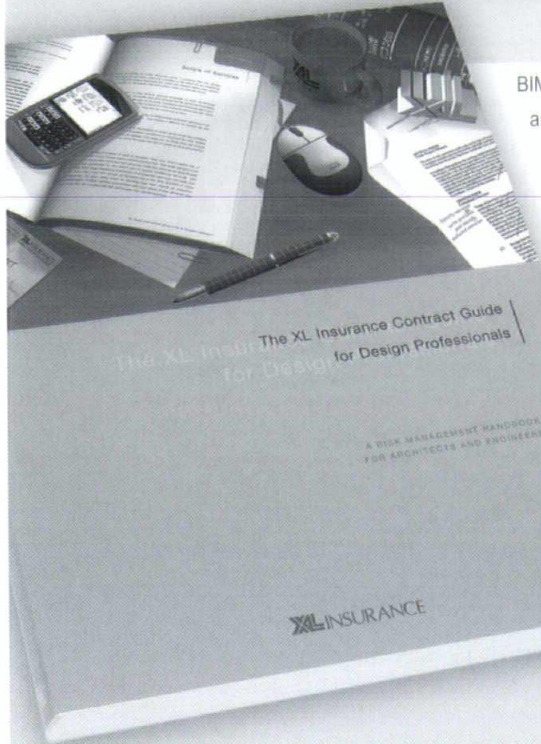
Visit Tranquil Space at **1632 17th Street, NW**, or online at www.tranquilspace.com.

Ligne Roset, the French-based furniture company with a store in Georgetown, has adhered to strict standards of sustainable design for the past fifteen years. The Bouroullec brothers' Facett collection is just one example of the sophisticated yet comfortable work. Described as a "well-cut gemstone" or "an elaborate piece of origami," the award-winning collection consists of two sofas and an armchair; the armchair can be made into a chaise lounge with the addition of an ottoman. Even the foam inside the chair is specially designed so that it can compact for shipping, then expand once it reaches the store, making the transportation that more efficient. The armchair retails between \$2,240-\$3,950., depending on color choice and fabric. Visit Ligne Roset

at **3306 M Street, NW**, or online at www.lignerosedc.com. 



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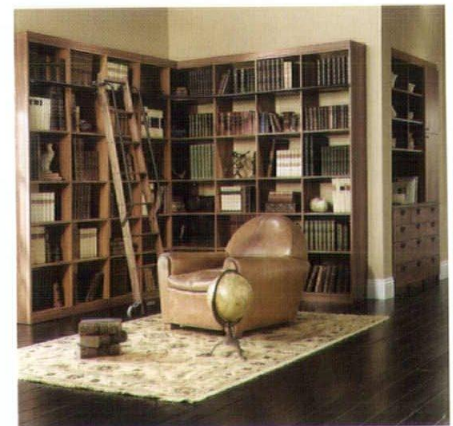
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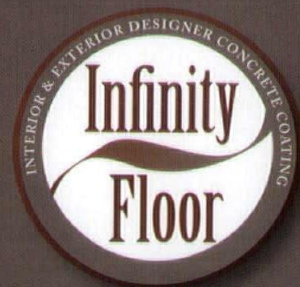


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Award for Excellence in Interior Architecture

Town House
Washington, DC

**Robert M. Gurney, FAIA,
Architect**

Contractor: Prill Construction

Photo © Paul Warchol Photography.



Photo © Paul Warchol Photography.

Opposite: Interior of the Town House in Chinatown.
 Above: Rear façade of the Town House.
 Below: Courtyard view of the Courtyard Duplexes project.
 Below right: Front façade of the Courtyard Duplexes.

This year's eight award-winning residential projects form a diverse group that includes new and renovated houses, houses in modern and historic design styles, and houses located in urban, suburban, and rural settings. Two of them were winners in the historic resources category, while another was selected for sustainable design. Together, these eight projects demonstrate how talented architects can respond to widely varying site conditions, individual client desires, and constrained budgets to create beautiful and functional places to live.

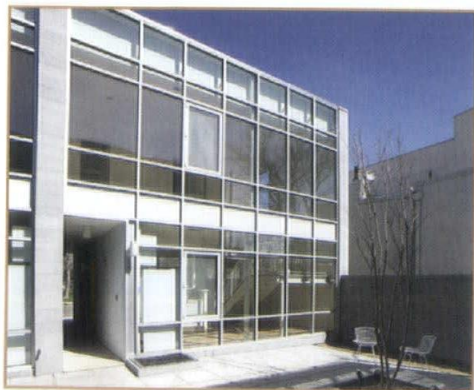
Starting in downtown DC and working outward, first up is a **Town House** on the 400 block of H Street, NW, in the Chinatown historic district. The project, designed by **Robert M. Gurney, FAIA**, renovated a three-floor commercial structure built more than a century ago, converting it into a mixed-use building with a commercial space on the ground floor and a residence on the two levels above. Consistent with requirements for the historic district, the building's original limestone front was retained and modified to create a separate entrance for the commercial space. The new rear façade, which blends modern and historic elements, includes ample windows to bring light into the long and narrow structure, which measures 18 feet wide and 100 feet long.

Gurney's renovation of the interior created a thoroughly modern residence that features clean lines, open spaces, brightly colored surfaces, and juxtapositions in materials, including white-painted exposed brick walls, steel and aluminum stairs, glass panels, and bright blue epoxy flooring. To help bring light into the middle of the residence, Gurney removed a 12-foot section of the third floor and inserted a similarly-sized skylight into the roof above it. A galvanized steel wall runs up the side of the resulting lofted space, integrating the floors vertically. Since the building occupies its entire site, Gurney provided the owners with a rooftop addition that includes an outdoor terrace.

The jurors said they chose this project "straight out of the block," calling it "a very successful expression of light and openness—[a] very clean design." The townhouse was distinguished from others they reviewed by its "very well defined spaces at either end, [with a] very nice texture."

A few blocks to the north, at 442 and 444 N Street, NW, is the next award winner, called **Courtyard Duplexes**, a project encompassing four new urban residences arranged around an interior courtyard, designed by **Suzane Reatig, FAIA**. This project, like the previous one, is located on an urban site in a historic district. Reatig designed the new homes for a non-profit client with the aim of providing affordable residences.

The existing buildings at 442 and 444 were in very poor condition. The only remaining historic piece of the two facades was the second story of 444, which was retained and incorporated into the final design. The all-new façade at 442 was designed to read



Courtesy of Suzane Reatig Architecture.

Merit Award in Architecture

Courtyard Duplexes
 Washington, DC

**Suzane Reatig
 Architecture**

Contractor: Triad Construction Services, Inc.



Photo © Robert C. Lautman Photography.



Photography: Alan Karchmer and Sandra Benedum.

Above: Front of the renovated bungalow.

Inset: Interior of the bungalow.

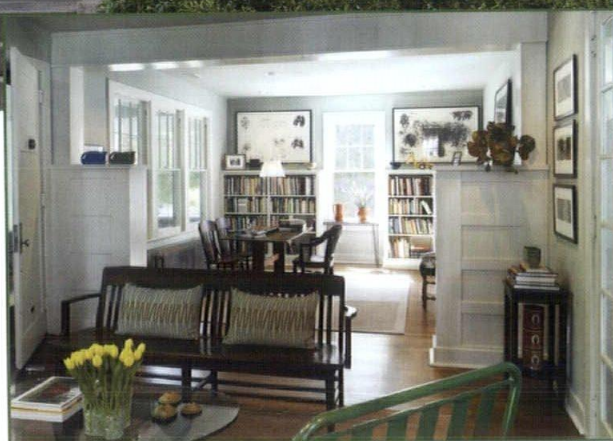
Merit Award in Historic Resources

Urban Bungalow Renovation

Washington, DC

Treacy and Eagleburger Architects PC

Contractor: Carson & Associates



Photography: Alan Karchmer and Sandra Benedum.

clearly as a modern structure, but with proportions compatible with the façade at 444 and other historic townhouses on the block.

Behind the two façades, Reatig designed four modern residences—two duplexes and two flats—that feature ample natural light and cross ventilation. The project's central courtyard provides the residents with an outdoor space and is intended to promote social interaction among them. To help hold down construction costs, Reatig designed the project to be built with standard, off-the-shelf materials.

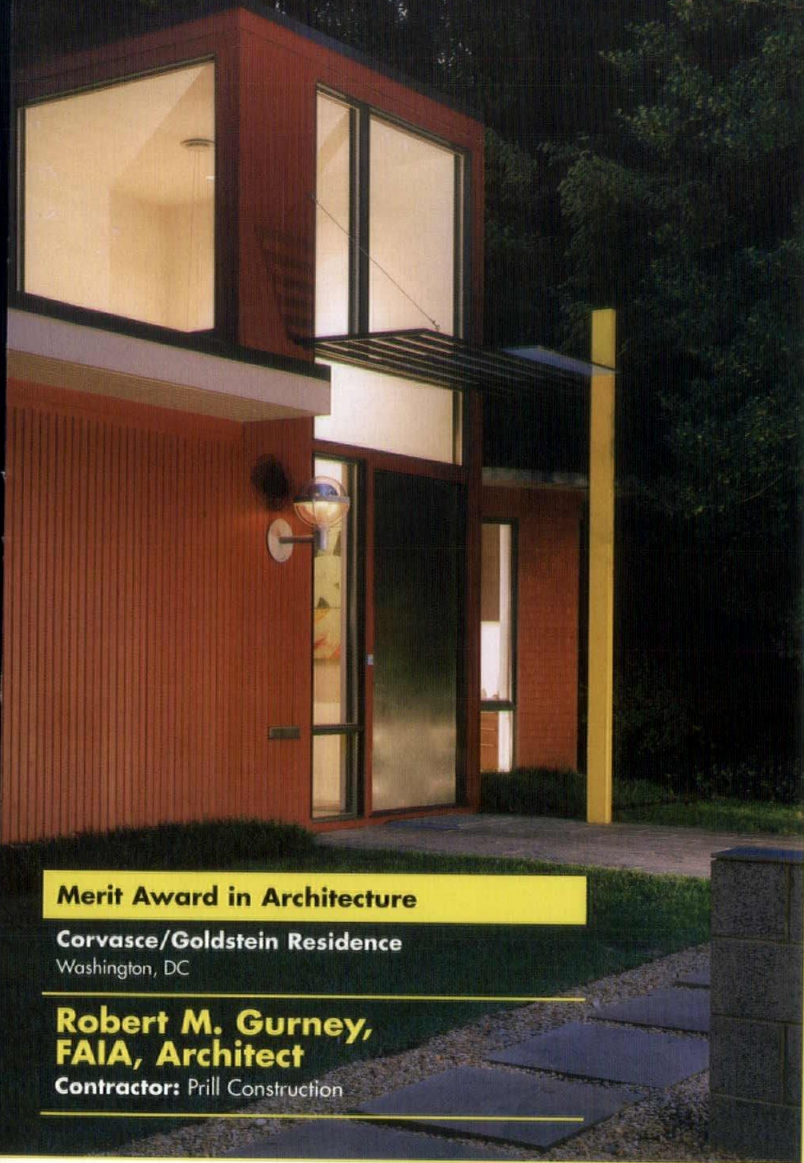
The jury said, "This one left out at us—[we] loved the conversion of the historic façade, and felt like the scale of the block had been interpreted in a very contemporary way." The project, they said, was "a perfect marriage of historic context melded to contemporary design." The result was "a very thoughtful exploration of a different way of doing housing in an urban environment."

Moving outside the downtown area, the next project is an **Urban Bungalow Renovation**, involving an updated 1917 house on Macomb Street, NW, in DC's Cleveland Park neighborhood, an area rich with bungalows in the Arts and Crafts style. A primary goal of the renovation,

designed by **Treacy and Eagleburger Architects, PC**, was to retain many of the original bungalow design elements while introducing contemporary interpretations of details in select locations. Another goal—necessary because of the house's location in a mature residential neighborhood—was to remain within the structure's existing footprint.

The renovation converted two bedrooms on the first floor into a library and family room, creating an all-living lower level. On the second floor, an existing dormer on the front was replaced with a larger one, creating a more spacious master bedroom, and a matching dormer was added on the rear, creating a study with views into the back garden. The changes made to the second floor were done within historic neighborhood guidelines.

The jurors said this project was more successful than others they reviewed that involved renovations and additions to older homes. "The bungalow is a beautiful thing," they said. "In this case they were lucky to have a client who was happy with the space available. They didn't do anything to diminish the character that the building had to begin with. Sometimes less is more when you renovate a historic building."



Merit Award in Architecture

Corvasce/Goldstein Residence
Washington, DC

Robert M. Gurney,
FAIA, Architect

Contractor: Prill Construction

Photo © Hoachlander Davis Photography, LLC.

Top and top right: Exterior views of the Corvasce/Goldstein Residence.

Bottom: Exterior view of the Randecker House.



Photo by Julia Heine/McInturff Architects.

Award for Excellence in Architecture

Randecker house
Vienna, Virginia

McInturff Architects

Contractor: M.T. Puskar Construction



Photo © Hoachlander Davis Photography, LLC.

Toward the city's edge, on Chain Bridge Road, is the **Corvasce Goldstein Residence**, another project designed by **Robert M. Gurney, FAIA**. This project, like the previous one, involved the renovation of a historic home in an area of detached houses, but in this case the existing house was a mid-century modern structure designed by noted DC architect Chloethiel Woodard Smith. Gurney's design for the renovation respected the scale and character of both the original home and adjacent mid-century houses designed by the world-renowned modernist architect, Walter Gropius.

Gurney's renovation added a box-like volume to better define the house's entry, and replaced the existing carport with a new one that is better sited to expose the new entry. Existing interior spaces were reconfigured, and new finishes were introduced. The ceiling in the main living space was raised, and some of the existing exterior walls were replaced with glass walls to create light-filled interior spaces. The project also made substantial changes to the home's outdoor spaces, which include a terrace, swimming pool, and garden. The house, the carport, and the outdoor spaces are organized by a series of planar walls that maintain the structure's overall low proportions. Gurney carefully organized the high-ceilinged spaces to minimize their impact on the home's mainly horizontal design.

The jury said the project is "a wonderful transformation of an existing archetypal house" that "establishes a new paradigm for suburban living." The carport, they added, "became a very sculptural object in the foreground" that elevates the new entry. The home employed "a limited but very effective use of color," and its Asian-inspired interiors exude calm. The jury said the project shows how you can transform an older residence with "a few simple moves," with the result that the architect "really got a lot of bang for the buck."

Just outside DC, in Vienna, is the **Randecker House**, a new home designed by **McInturff Architects**. This project was designed for an empty-nester couple who had always wanted to build a house of their own. McInturff says the house "is like a kaleidoscope—a metal tube closed on its sides to very near neighbors and open on each end through colorful window walls to the tremendous length of its wooded site."

On the inside, McInturff says, "layers of colored walls modulate the largely open interior, where, at the center, a

Merit Award in Historic Resources

The Cliff House

Shepherdstown, West Virginia

Neumann Lewis Buchanan Architects

Contractor: Michael Roy

Conservation Consultant: W. Brown Morton III

Historic Preservation: David A. Kemnitzer, Architect, AIA

Below left: The Cliff House.

Below right: Boundary Waters Cabin.

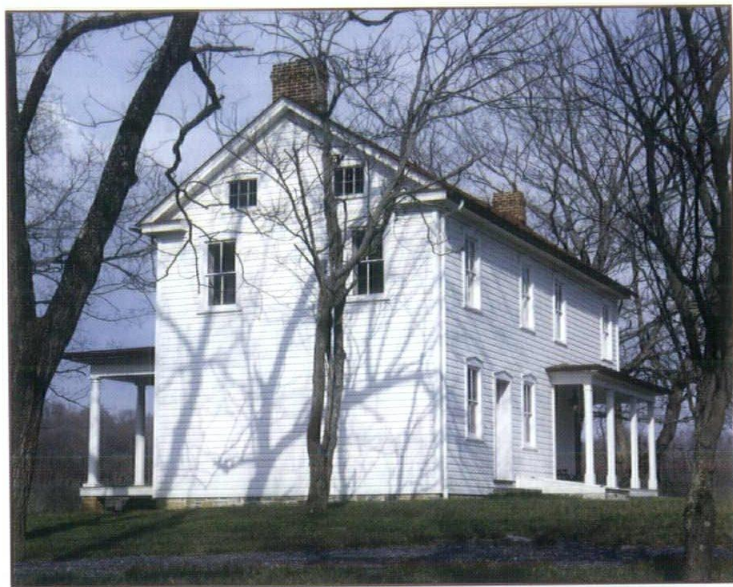


Photo by Walter Smalling.

wide-open kitchen acts as a sort of cockpit for the owners to entertain in every direction." A tight budget, he says, "dictated a simple form and straightforward material palette, but color is free, and the light and views of the woods are there for the taking."

The jurors praised the home's use of composition and color, which "reads as an artist's canvas" and an "object in a landscape." The project, they said, is "very painterly," with a "very Mondrianesque" window wall "set into the end of this very simple box," a shape based on "the simple form of a folded plate." The jurors found the home's juxtaposition of corrugated metal and wood delightful, and praised how the architect "brought some subtle color [into] the interior." The result, they said, was a "very dynamic" residence.

Much farther from DC, near Shepherdstown, WV, on a bluff overlooking the Potomac River, the C&O canal, and the Antietam battlefield, is **The Cliff House**, a historic restoration and renovation project designed by **Neumann Lewis Buchanan Architects**. The project was featured in the Summer 2008 issue of *ArchitectureDC* as a winner of the annual Washingtonian/AIA | DC residential design competition.

The house was built in 1835, remodeled and expanded in 1855, expanded again in 1891, and later abandoned for almost 50 years, during which time it suffered extensive decay. The goal of the project was to restore the structure while making discreet alterations that would allow it to be used as a guest house. The alterations included the addition of mechanical and utility services, a bath, a kitchenette,

Presidential Citation for Sustainable Design

Boundary Waters Cabin

Ely, Minnesota

David Knudson Architect

Contractor: Rod and Sons Carpentry



Photo by John Abernathy/Abernathy Photo.

closets, and porches. The design for the renovation was based on extensive historic research and field investigation. Existing building elements were respected as much as possible, and parts of the structure were exposed to help convey the building's rich history.

The renovation added a new external "skeleton" frame for the building that allowed interior log and planking surfaces to remain exposed while creating a cavity for adding insulation and utilities. The new bath added to the second floor was suspended from above so that it would not impart a load to the existing exposed ceiling structure of the first floor. New beams, where needed, were "sistered" to existing joints and painted to differentiate them from older beams. Windows, casings, woodwork and mantels were restored based on field research and paint-color analysis. Porches were added with footprints based on findings from perimeter excavations, and their detailing was derived from elements found on the existing structure.

The jurors praised the architects for the restraint they showed in their design for the renovation. The project, they said, met their test in terms of showing design excellence in both the approach to preservation and in the new work that was done.

On another bluff still farther away—in Ely, Minnesota—is **Boundary Waters Cabin**, a new residence designed by DC architect **David Knudson, AIA**. The home is located on a 15-acre lakeside site on the edge of a wilderness area close to the Canadian border. The clients, who are avid outdoorsmen, requested a home in the style of a traditional Northwoods cabin that preserved the site's primeval wildness.

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New York Institute of Technology OPEN House,
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Merit Award in Architecture

22 West Condominiums

Washington, DC

Shalom Baranes Associates, PC

Contractor: Bovis Lend Lease, Inc.

City Living:

New Condominiums Span the Spectrum

By Steven K. Dickens, AIA

Until recently, one could be forgiven for thinking that DC's zoning laws required all new buildings to be condominiums. The national condo boom washed over Washington like a tsunami, transforming entire blocks and neighborhoods. From an architectural perspective, these buildings have run the gamut from highly traditional to strikingly progressive. The boom may be receding, but the buildings left behind have won awards this year in almost every category.

The **22 West Condominium** by **Shalom Baranes Associates** is a high-end, high-profile, high-design building that received a Merit Award in Architecture. The jury cited the building's transformation of difficult site characteristics into design assets. "The limitations of the site forced innovative formal solutions," they said.

The site comprises most of a triangular block created by the slicing diagonal of New Hampshire Avenue, NW, intersecting the grid at 22nd and M Streets. The northwest corner of the site was occupied by a gas station that could not be closed. Forced to make the most of this minor "LULU" (Locally Unwanted Land Use), the architects mitigated views of the gas station with a sleek canopy featuring the same zinc panels as used on the condominium tower. The canopy is covered with a landscaped green roof, which affords adjacent residential units a meadow view somewhat unexpected for such an urban site.

The tower has two distinct facades. The New Hampshire Avenue elevation features an almost square, two-story grid within which a variety of elements are placed. The jury found this façade "elegant," noting that "the articulation of recesses for decks, planters, and trellises helps diminish the scale of a large multifamily building." On the opposite side is an entirely different grid—flatter, with smaller-scale elements, and with vertical proportions—spread across a façade that curves in plan. Window panels shift every two stories, providing a highly distinctive effect that breaks down the scale of the building and provides variety for the units within.

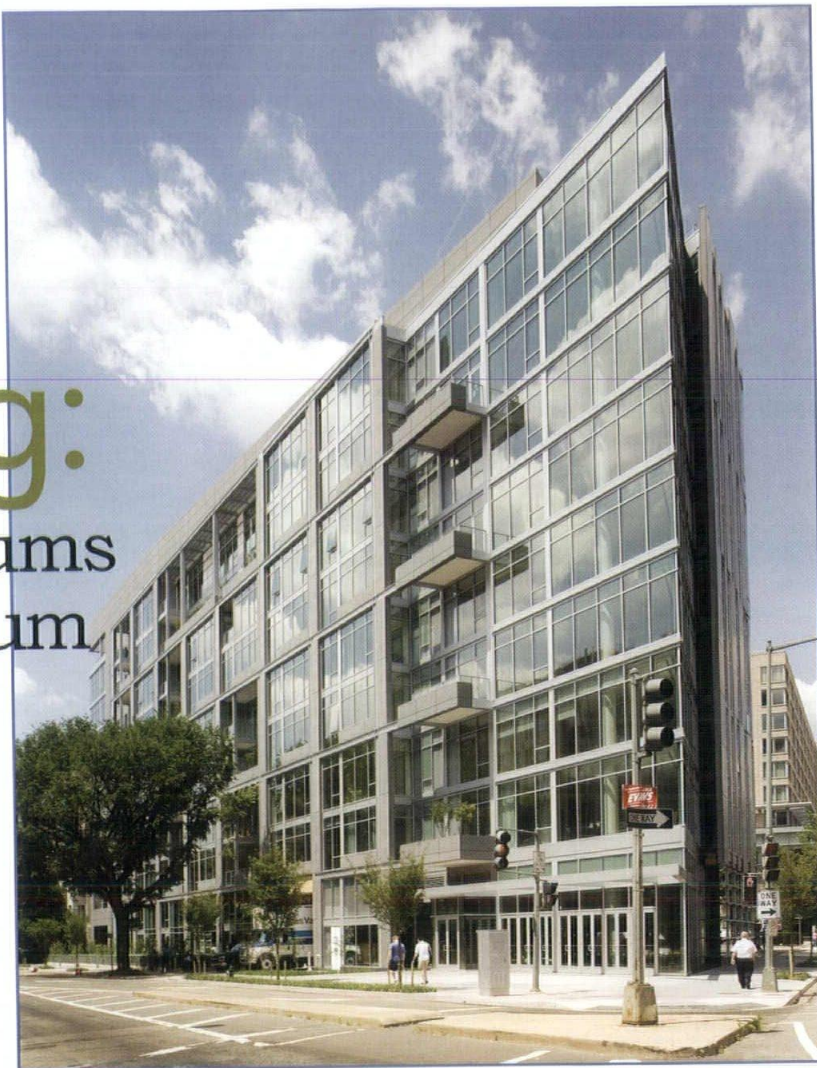


Photo © Maxwell MacKenzie.

Above: The 22 West Condominiums.

Opposite: Lobby of the Kenyon Square Condominiums.

Hickok Cole Architects won an Interior Architecture award for its design of the lobby and adjacent lounge space at **Kenyon Square** in Columbia Heights. The project is a mixed-use building consisting of 153 condominiums on six stories above retail spaces at the street level. The lobby is shoehorned into a leftover space at the rear of the building where commercial 14th Street transitions to residential Kenyon Street.

The building's facades are muscularly historicist, but the lobby introduces modernity into the mix in a clever and sophisticated way. "We spent a lot of time looking at this project," said juror Chris Parts, "It's almost a retro expression, but not quite." As they looked, they came to appreciate the complex interplay among straightforward traditional elements (the wall panels, most notably), semi-modern elements (for example, the chandeliers and stair railings), and overtly modern expressions (especially the Mondrian-in-stone concierge desk and fireplace mantel wall). The jury was particularly fascinated by material inversions, such as wood bull's-eye motifs on the stair railing (which one would expect to be metal) and stainless steel ceiling coffers (which one would expect to be wood).

The massive **Jefferson at Penn Quarter** project earned not one, but two awards—a Merit Award in Historic

Merit Award in Interior Architecture

Kenyon Square
Washington, DC

Hickok Cole Architects, Inc.

Contractor: S.E. Foster Corporation





Photo © Maxwell MacKenzie.

Merit Award in Historic Resources Catalyst Award

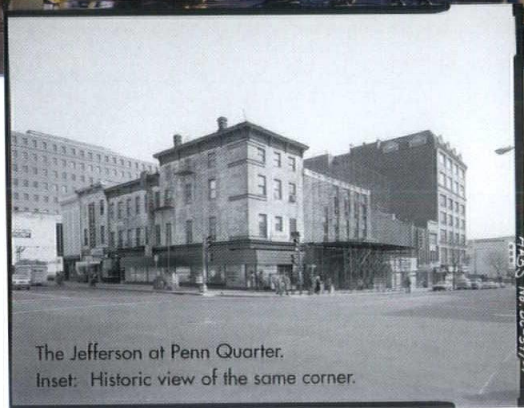
The Jefferson at Penn Quarter

Washington, DC

Esocoff & Associates | Architects, Lead Architect
Oehrlein & Associates Architects, Historic Preservation Architect

Contractor: JPI Apartment Development, LP

Historic Building Restoration Contractor: Worcester Eisenbrandt, Inc.



The Jefferson at Penn Quarter.
Inset: Historic view of the same corner.

Historic American Buildings Survey/Library of Congress.

Preservation, recognizing the work led by **Oehrlein & Associates Architects**, and a Catalyst Award, which goes to **Esocoff & Associates Architects**, lead architects for the overall renovation and new construction.

The project, completed in 2006, is large and complicated. It includes several hundred residential units, 35,000 square feet of retail space, and the Woolly Mammoth Theatre's new facility (which was featured in the Spring 2008 issue of *ArchitectureDC*). It incorporates two historic buildings and four historic facades that were retained and restored in place, seven reconstructed historic facades (three of which were originally within the site footprint, and four of which came from nearby sites), and a new eleven-story building with underground parking. The site was the last undeveloped parcel controlled by the now-defunct Pennsylvania Avenue Development Corporation (PADC), a quasi-private entity charged with revitalization of Pennsylvania Avenue between the Treasury and the Capitol.

The Historic Preservation jury was impressed that the project encompassed almost every aspect of preservation work, from the reconstruction of dismantled facades, to the

apartment during the Civil War. They also commented, "We were inspired by the technical thoroughness of the façade preservations," many details of which were included in the submittal.

The Catalyst Award jury appreciated the "energetic program" and its architectural articulation. Especially noteworthy was the careful work to integrate units into upper floors of the historic facades so that the facades are "authentically inhabited at every level." The injection of residents helps support the retail, the retail helps attract residents, and careful planning keeps the peace between the two. Dedicated restaurant exhausts were installed going all the way to the high roofs—before any restaurant tenants were even signed on. Windows in noisier locations have upgraded acoustical ratings, and acoustic separation between residences and noisier retail and theater uses was specially engineered. A center-block courtyard provides tranquility and dedicated outdoor space for the residents, while also concealing the theater and retail space below.

There is a lesson in the two awards won by the Jefferson: while fastidiously preserving our past, we can

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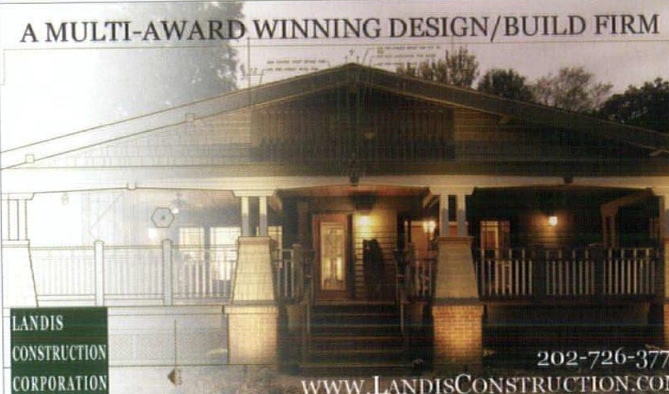
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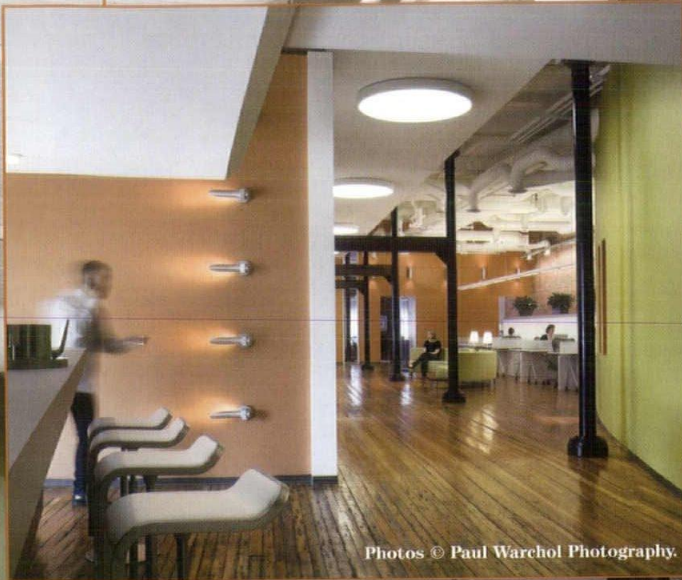
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Merit Award in Interior Architecture

DC Navigators
Washington, DC

RTKL Associates Inc.

Contractor: Hitt Contracting, Inc.



Photos © Paul Warchol Photography.

Office Spice:

A New Generation of Workplaces

By Steven K. Dickens, AIA

Photos © Paul Warchol Photography.

Left and inset: Interior views
of the DC Navigators office.

Opposite top: Atrium at the
offices of DLA Piper US LLP.

Opposite bottom: Main
entrance to the Harman
Center for the Arts.

Washington remains the quintessential office town, so it's no surprise that an office project won in every awards category except Historic Preservation. While all of the office buildings and interiors that received awards this year are fundamentally modern, they reflect a range of tastes, ideas, and strategies for making pleasant and productive workplaces.

Inside Stories

Among the winners in the Interior Architecture category were the offices of **DC Navigators**, a consultancy located on one floor of the former Marlo furniture showroom building in the Gallery Place/Chinatown area. Architects **RTKL Associates** took full advantage of the raw space's high ceilings, huge windows, wood floors, exposed brick, and cast iron columns and plumbing stacks to lend texture and character to the finished project. These existing elements helped determine the floor plan configuration, and their earthy character contrasts with new drywall, glass, and metal interventions. Timbers from a former mezzanine space (removed as part of the work) reappear as the main wall of the conference room. While the workstations, doors, ceilings, and most of the walls maintain a loft-chic white, black, and silver metallic color palette, a "limited but strong use of color" in other elements was cited by the jury as a positive distinguishing feature. Simply put, the jurors felt that the project represented a "very nice juxtaposition of old and new."

According to the Interior Architecture jurors, offices constituted the majority of entries in that category, and overall, those submissions were generally of high quality. "Everyone had great furniture!" enthused Ronnette Riley, noting that the jury's principal task was to determine "of all those great white modern interiors, what elements are distinguishing?"

With that in mind, the jurors agreed that the offices of the law firm **DLA Piper**, designed by **Lehman Smith McLeish**, were exceptional. One of the client's primary goals for the project was to enhance interaction among the firm's staff, a broad directive that led the architects to undertake dramatic design gestures, including a complete reorganization of the building's circulation, an extension of the existing atrium, and the liberal use of translucent and transparent materials. "This [submission] was highly successful at telling the story of what they did, what their design intent was, and how it was articulated," said juror Audrey O'Hagan, speaking to the size and complexity of the project. Riley called DLA Piper "the most architectural interior that we saw," noting the substantial modifications to the base building, as well as the seamless integration of *architecture* and furnishings. DLA Piper was the subject of a feature article in the fall 2008 issue of *ArchitectureDC*.

Two Buildings in One

Bearing a long name that reflects a mix of completely distinct uses, the **International Union of Bricklayers and Allied Craftworkers Building/Sidney Harman Hall** was designed by **SmithGroup** of Washington with **Diamond + Schmitt Architects** of Toronto. The building is best known as the site of the new auditorium for Washington's esteemed Shakespeare Theatre Company, and as a result, many visitors may not even realize that it also incorporates substantial commercial office space. While the jurors praised the design of the performance hall, their focus was on the *tout ensemble*—the totality of the building—calling it a "smart execution of a complex program."



Photo by Mario Carrieri.

Award for Excellence in Interior Architecture

DLA Piper US LLP

Washington, DC

Lehman Smith McLeish

Contractor: Hitt Contracting, Inc.

Base Building Architect: Hartman-Cox Architects

Base Building Contractor: Clark Construction Group, LLC



Photo by Tom Arban.

Award for Excellence in Architecture

International Union of Bricklayers and Allied Craftworkers and The Harman Center for the Arts/Shakespeare Theatre

Washington, DC

SmithGroup/Diamond + Schmitt Architects

Contractor: The Clark Construction Group
Fisher Daschs Associates



Lobby at 1110 Vermont.

Photo © Alan Karchmer.

Catalyst Award

1110 Vermont Avenue
Washington, DC

STUDIOS Architecture

Artwork: Höweler + Yoon Architecture/MY Studio
Contractor: Hitt Contracting, Inc.

The building completes an architecturally rich block and has numerous design moves that help it simultaneously fit in and stand out. Projections whose height and scale relate obviously and appropriately to the historic OBA building on the corner are found at both F Street (the crystalline theater lobby) and 6th Street. In the middle of the block is a “Winter Garden,” which serves as a forecourt to the union’s office lobby and completes a master plan connection to adjacent buildings. The building’s raised crown at the top of the F Street façade directly echoes a similar element in the office building to the west (which in turn is an abstraction of the massive terracotta cornice of the old Hecht Company building at the west end of the block). The combined office and theater building was profiled in the Spring 2008 issue of *ArchitectureDC*.

Best Impressions

Two of this year’s award winners, Columbia Center and 1110 Vermont Avenue, NW, are located a few blocks apart in a largely built-out, relatively dreary and lifeless part of the central business district. Both sought to “increase the value of a single building by expanding its sphere of influence to the entire neighborhood,” as STUDIOS Architecture stated in the competition entry for 1110 Vermont. Both are quite successful in that regard, using transparency and innovative lighting to reduce the barriers between inside and out, thereby animating the streetscape.

In 2004, **1110 Vermont Avenue** was a 1970s-era, utilitarian, mid-block building with failing retail tenants. **STUDIOS Architecture** was commissioned by a new owner to upgrade the building, but the budget precluded wholesale change to the exterior. So the architects focused on the streetscape, providing a largely transparent façade (of ultra-clear, non-reflective glass) at the first and second floors, capped by a large sunshade element that provides a sense of shelter and stops the eye from wandering further upward. Four LED light panels were installed, one outside, two in the lobby, and one at the elevator lobby, which project abstractions of real-time pedestrian traffic. Also in the sidewalk area is a grove of touch-sensitive light poles, which illuminate and emit chimes upon activation.

The new owners also attracted two upscale restaurants—one with a sidewalk dining area—and a coffeehouse as retail tenants. The end result is synergistic: the more animated streetscape attracts better office tenants, whose employees in turn further animate the streetscape. The stage is set for other buildings on the block to undergo similarly urbane transformations, which of course is precisely why this project was recognized with the Catalyst Award.

Columbia Center, a new speculative office building on 15th Street, NW, by **Hickok Cole Architects Inc.**, eschews the heavy, rigid Modernism of its neighbors, breaking down the relatively narrow street front into multiple, asymmetrically arranged elements. The tautly glazed curtain walls introduce a welcome lightness to the block and, in this case, the angled upper floors’ departure from the street wall plane provides needed visual relief. The show-stopper, however, is the multistory, transparent lobby, positioned at the southeast corner with the intention that it serve as a glowing beacon, an object (not just an entrance space) visible from MacPherson Square two blocks south. The jury delighted in the lobby’s architectural forest of columns—including large, structural columns and small, lighted poles inside and stainless steel bollards outside—calling them “sculptural follies which draw users in.”

The jury was also fascinated by the fact that the architecture firm had held a *charrette* in the early days of the project, in which



Columbia Center.

Photo © Prakash Patel.

Merit Award in Architecture

Columbia Center
Washington, DC

Hickok Cole Architects, Inc.

Contractor: James G. Davis Construction Corporation

New entrance pavilion at the
Richard B. Russell Federal Building.

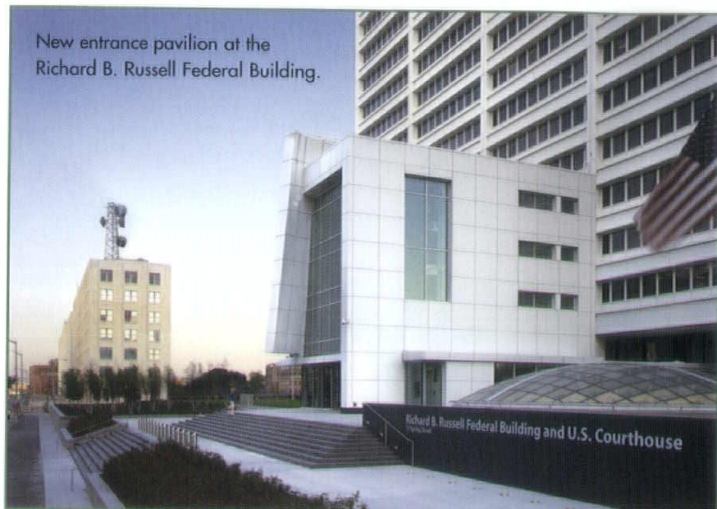


Photo © Prakash Patel.

Merit Award in Architecture

Richard B. Russell Federal Building
Atlanta, Georgia

Gensler

Contractor: Holder Construction



Middle and bottom: Views of the main
entrance and roof deck of the building
housing the American Legacy Foundation.

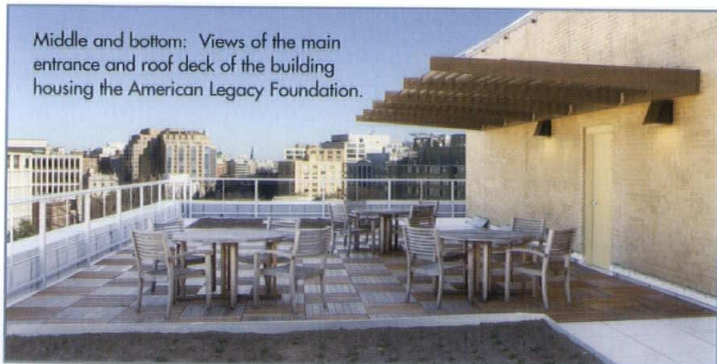


Photo © Prakash Patel.

Presidential Citation for Sustainable Design

American Legacy Foundation
Washington, DC

OTJ Architects

Contractor: Hilt Contracting, Inc.

all employees offered ideas for the design. These ideas were then distilled by the project team. The jury felt that this process was central to the generation of the “vibrant, exciting final design.”

For the renovation of the **Richard B. Russell Federal Office Building and Courthouse** in Atlanta, **Gensler** took the lobby-as-object idea a step further. The existing building is International Style, “derivative of Mies van der Rohe buildings,” according to the architects. In their review of Mies’ buildings, they noted that one often finds large sculptures in the entrance forecourts. This became the inspiration for the new lobby/security pavilion—essentially a large work of architectural sculpture. The jury commented that “the power of the simple idea holds its own against the preexisting tower.”

The new entrance is part of a larger “hardening” for security purposes. Normally, restriction of entrances and introduction of bollards and other hardening devices are not viewed as architectural positives. But in this case, a concrete plaza was transformed into a park-like courthouse square, and the new, consolidated entry (replacing eight previous entry points) not only provides compositional focus and a stronger public image, but also improves the clarity of circulation.

Clearing the Air

The mission of the **American Legacy Foundation** is to build a world in which young people reject tobacco and anyone can quit smoking. This goal overlaps quite neatly with one of the principles in the LEED (Leadership in Energy and Environmental Design) building certification system: “Environmental Tobacco Smoke Control” is a requirement within LEED’s Indoor Environmental Quality category. For this project, the client and architects, **OTJ Architects**, decided not only to seek LEED certification, but also to take a big step beyond that.

Notwithstanding that the project is the renovation of a 1981 building, they strove for LEED Gold status—a higher standard than basic certification—and decided to do so under the requirements of LEED for New Construction (LEED-NC) rather than LEED for Existing Buildings (LEED-EB). LEED-EB focuses on the criteria most readily achievable within the limitations of a renovation, whereas LEED-NC entails a broader set of standards. Moreover, LEED-EB generally requires a certain level of improvement relative to the preexisting condition, whereas LEED-NC has requirements fixed at a very high base level. In short, the choice to apply for certification under LEED-NC reflects the client’s commitment to sustainability in its headquarters, and made the job much more challenging for the architects.

LEED Gold certification cannot be achieved without earning points in almost every category, so it is not surprising that this project entails a smorgasbord of sustainable design moves: motion detectors for automatic control of lights, bicycle racks and parking spaces reserved for carpoolers and hybrid vehicles, FSC (Forest Stewardship Council)-certified wood, a green roof, low-flow plumbing fixtures, high-efficiency HVAC equipment, and so forth. Appropriately, there is a particular focus on air quality-related points: no-VOC paints; no urea-formaldehyde in millwork, carbon dioxide sensors, drywall without paper lining (to reduce the possibility of mold or mildew), and fresh air flow in excess of the LEED-required standard. Thanks to all these efforts, the American Legacy Foundation’s offices are literally a breath of fresh air—and that’s good for their occupants and good for the planet. 🌱

Award for Excellence in Architecture
Indiana University Purdue University Campus Center
Indianapolis, Indiana

SmithGroup
Ratio Architects, Associate Architect
Contractor: HUNT Construction Group

Campus Center at IUPUI.

The Campus Center at Indiana University-Purdue University at Indianapolis (IUPUI), by SmithGroup, is perhaps the most monumental building among the 2008 award winners. As the jury put it, "This building clearly calls out that this is the center and most vital part of the campus." The 250,000-square-foot facility comprises a food court, bookstore and other retail functions, a 1000-person-capacity multipurpose room, a theater, administrative offices, and an array of lounges and meeting spaces, catering to the needs of some 27,000 students. The focal space is a glass atrium along the east façade that serves as the complex's "Main Street" and as the campus living room.

On the exterior, a play of glass and limestone-clad elements, more-or-less corresponding to the public and private elements of the program, breaks down the scale. A huge overhanging roof caps much of the mass, but is broken through by the landmark-scaled bell tower (which at its lower levels is a monumental fire stair). The project isn't LEED-certified, but it incorporates many sustainable design elements and strategies. Most notable perhaps is a radiant piping system at the ground floor perimeter, which provides passive heating/cooling and minimizes the need for forced air.

Academic Prowess:

Two Educational Facilities Redefine Their Campuses

By Steven K. Dickens, AIA

Photo © Timothy Hursley

Merit Award in Architecture

The Potomac Upper School

McLean, Virginia

Cox Graae + Spack Architects

Contractor: Cookley Williams Construction

At the other end of the monumentality scale is the **Potomac Upper School** in McLean, Virginia, by **Cox Graae Spack Architects**, which is half the size of IUPUI but appears smaller still. It is a complex of new buildings and additions to existing buildings meticulously inserted into the woods-and-meadows site, with innumerable small-scale gestures that personalize every square foot. The nexus of the complex is the aptly named "Crossroads" space, anchored by a fireplace, whose massive fieldstone chimney provides a clear sense of "center."

The jury praised the school's incorporation of daylight and blurring of the division between indoors and outdoors, but was especially impressed by the building's attention to the experience of the individual. "The architects achieved a wonderful, rare sense of hominess and personal space for the students," said juror George Holback. "They made the school a place one would feel comfortable in," the opposite of the too-common "impersonal institution," added juror Michael Ross.

A feature article about the Potomac Upper School appeared in the Fall 2007 issue of *ArchitectureDC*. 🏠



Interior of the
Potomac Upper School.

Photo by Jeffrey Sauers, Commercial Photographics.

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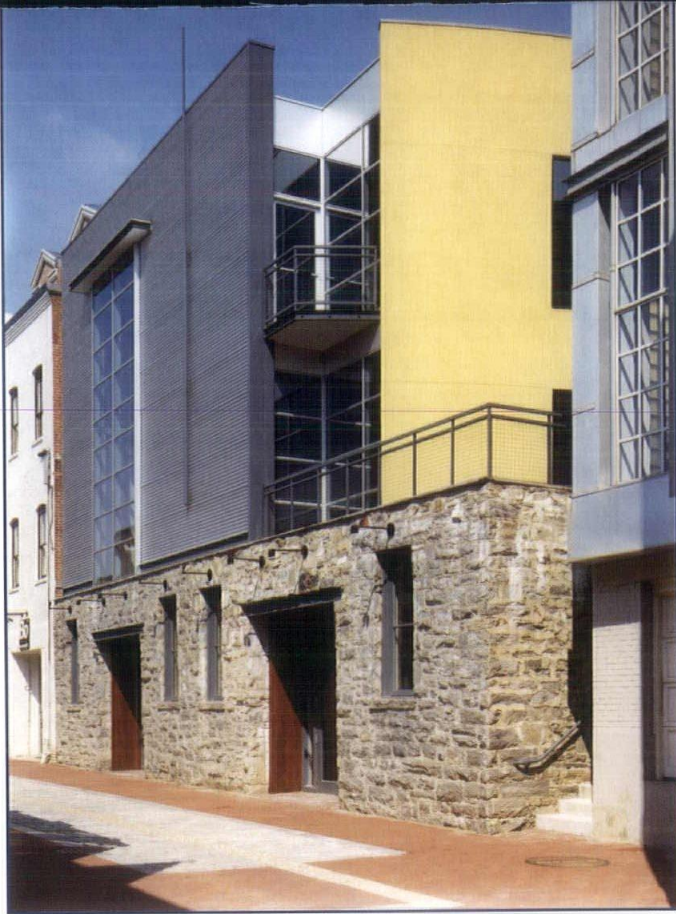
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Award for Excellence in Historic Resources

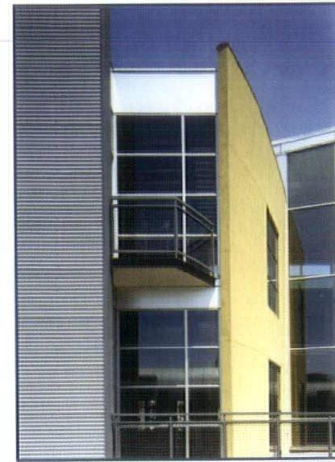
Cady's Alley Development Area 3

Washington, DC

McInturff Architects

Landscape Architect: Jonathan Fitch/Landscape Architecture Bureau

Contractor: Kadcon



Above: Views of Cady's Alley.

Opposite top and inset: Chevy Chase Center.

Opposite bottom: Restored storefront at 1001 F Street, NW.

Storefront Business:

Retail Spaces Bring Life to Streets

By G. Martin Moeller, Jr., Assoc. AIA

Retail businesses are the lifeblood of thriving cities. Many of the world's most exciting and beautiful streets—think of the Champs-Élysées in Paris or New York's Fifth Avenue—are lined with stores of various kinds. Sadly, however, the rise of our profoundly car-oriented culture over the past half-century has weakened or destroyed thousands of once-great shopping streets across the United States. But as several of this year's winning projects demonstrate, there are new reasons for optimism about the future of both urban and suburban commercial streetscapes.

Alley Whoop

To those not in the know, Cady's Alley might sound like a charming mews in a little English village. To local design aficionados, however, it is a formerly decrepit Georgetown service road that has lent its name to a newly vibrant shopping precinct—a veritable Valhalla of fine furniture, elegant light fixtures, and exquisite kitchen and bathroom cabinetry. Credit for this transformation goes to the five architecture firms responsible for innovative renovations and additions to existing buildings lining the alley, all executed in accordance with a thoughtful master plan.

This year's Historic Resources jury recognized the project prosaically known as **Cady's Alley Development Area 3** with an Award for Excellence. Designed by **McInturff Architects**, this portion of the complex involved the conversion of three row houses facing M Street, plus a former stable along the alley, into a single building. Running along one side of the structure is a passageway that facilitates pedestrian movement between the main street and the rear alley one level down.

The architects rejuvenated the M Street façades and painted them three different colors, thus emphasizing the original visual rhythm of the streetscape. If that side of the project is all restraint and decorum, then the alley side represents a freer, more casual aesthetic—a vivid mix of materials and forms that brings to mind the term “industrial chic.” Inside, rugged, exposed brick planes contrast with an elegantly curved stucco wall, while a small atrium in the center floods the internal spaces with light. The whole composition is tied together with a palette of what might be termed “muted primary” colors and carefully crafted metal details.

“We thought that it was a completely appropriate design for the level of resource re-use available to them,” said juror Jean Carroon, and as Michael Murphy added, “It utilizes historic materials in a very creative way.”

Merit Award in Architecture

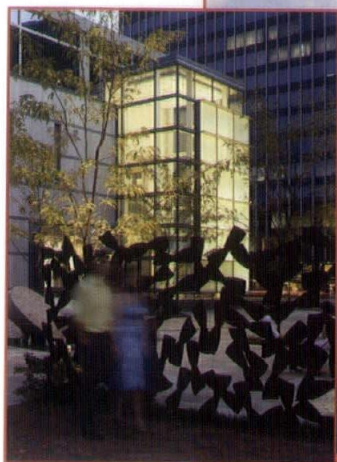
Chevy Chase Center Redevelopment

Chevy Chase, Maryland

Hellmuth, Obata + Kassabaum, PC

Landscape Architect: Oculus

Contractor: James G. Davis Construction Corporation



Photos by Joseph Romeo Photography.

New "Soul" for a Former Shoe Store

In older urban areas, it is not unusual to find strange architectural remnants—little buildings that somehow remained even as their neighbors were demolished and replaced by ever-bigger structures. Such is the case with **1001 F Street**, a sliver nestled into one corner of the former Woodward & Lothrop flagship store in central Washington. Once the home of Rich's Shoe Store, back when the street was the city's prime shopping area, 1001 F Street fell on hard times in the late 20th century when most of the retail action moved to the suburbs.

The resurrection of downtown Washington's "East End" over the past decade has given quirky little buildings such as this a second chance. While 1001 F Street no longer serves a true retail function, it once again contributes to street life as the site of Madame Tussaud's Wax Museum. This new use was made possible by a skillful restoration of the base building by **GTM Architects, Inc.** The firm oversaw the creation of a new storefront based on historic photographs, masonry repairs, mechanical and electrical upgrades, and the rebuilding of the vault below the sidewalk. The project was unusually challenging thanks to the fact that the interior fit-out for the wax museum coincided with the renovation of the base building.

"The historic photos show that this was really an exuberant building in the past," noted the jury, which called the project a "beautiful restoration [going] back to the time when there was a whole language of architecture of how to build storefronts."

Re-"Centering" Chevy Chase

Standing adjacent to a Metro station and surrounded by some of the most affluent neighborhoods in the Washington area, **Chevy Chase Center** would have seemed—on paper, at least—to be destined for



Photo by Kenneth Wyner.

Merit Award in Historic Resources

1001 F Street

Washington, DC

GTM Architects, Inc.

Contractor: James G. Davis Construction Corporation

success as a retail destination. Until recently, however, the mixed-use development was far from living up to its potential, thanks in large part to its anonymous design and uninspired layout. Enter **Hellmuth, Obata + Kassabaum, P.C. (HOK)**, the firm hired to redesign the center with the goal of "repositioning" it as an indisputably high-end shopping and office complex.

One of the challenges in designing a retail complex is striking an appropriate balance between unity and variety—if an overarching aesthetic is imposed too forcefully, then individual stores may

have difficulty achieving distinct identities; on the other hand, when a single architecture firm tries to create artificial variety in a multi-tenant project, the results are often silly or chaotic. At Chevy Chase Center, HOK sought to address this problem through a façade system that allows tenants design flexibility without compromising coherence. “We liked the grid that was created here,” remarked juror Nancy Ludwig, which permits “variety with good discipline.” The finished complex suggests the image of a series of discrete buildings built over time, without resorting to fakery.

Perhaps the most important aspect of the project, though, is its success in bringing a sense of place to what had been a generic stretch of Wisconsin Avenue. Two glass towers—which glow at night—elegantly announce the center’s presence. They also mark the entrance to a small plaza marked by pleasant landscaping and public sculptures. Taken together, the glass towers, welcoming plaza, and gently modulated façades of the renovated Chevy Chase Plaza have turned what was once a generic mixed-use complex into a neighborhood landmark.

Greener Grocer

The bane of much suburban retail development is, of course, the overwhelming pressure to accommodate cars at the expense of pedestrians. In University Heights, Ohio, a suburb of Cleveland, a new **Whole Foods Market** offers an alternative prototype for this kind of development, demonstrating that a car-oriented culture and pleasant streetscapes need not be mutually exclusive.

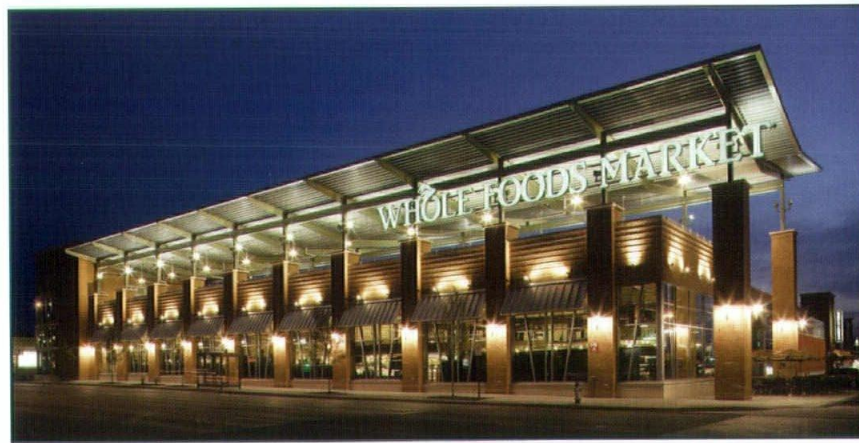
The freestanding market, designed by Bethesda-based **Mushinsky Voelzke Associates (MV+A)**, replaced a run-down strip shopping center. The architects conceived the new store as a “machine for merchandising,” with different components all expressed as separate masses. The design draws on elements the firm previously employed in several Whole Foods Markets in the Washington area, including, most notably, a rooftop parking lot similar to the one the MV+A designed for the store on P Street in DC’s Logan Circle neighborhood. While there is still a surface parking lot behind the Ohio store, the placement of a substantial portion of the parking on the roof allowed the architects to bring the main façade of the market to the edge of the sidewalk, establishing a strong architectural presence in an area that sorely needed it.

The most distinctive feature of the design is the soaring canopy over the principal façade. This canopy serves multiple functions: it provides shelter for the loading zone adjacent to the rooftop parking area, enhances the building’s presence along a major thoroughfare, and provides an armature for signage. The jurors noted that when the canopy is lit from below at night, it is reminiscent of a theatrical marquee, helping to attract the attention of potential patrons. Overall, said juror Michael Ross, this is building that is “knitted very well” into its setting. 🏡



Top and bottom: Whole Foods Market, University Heights, Ohio.

Photos by Dan Cunningham.



Photos by Dan Cunningham.

Merit Award in Architecture

Whole Foods Market

University Heights, Ohio

Mushinsky Voelzke Associates/MV+A

Contractor: MBM Contracting



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Merit Award in Interior Architecture

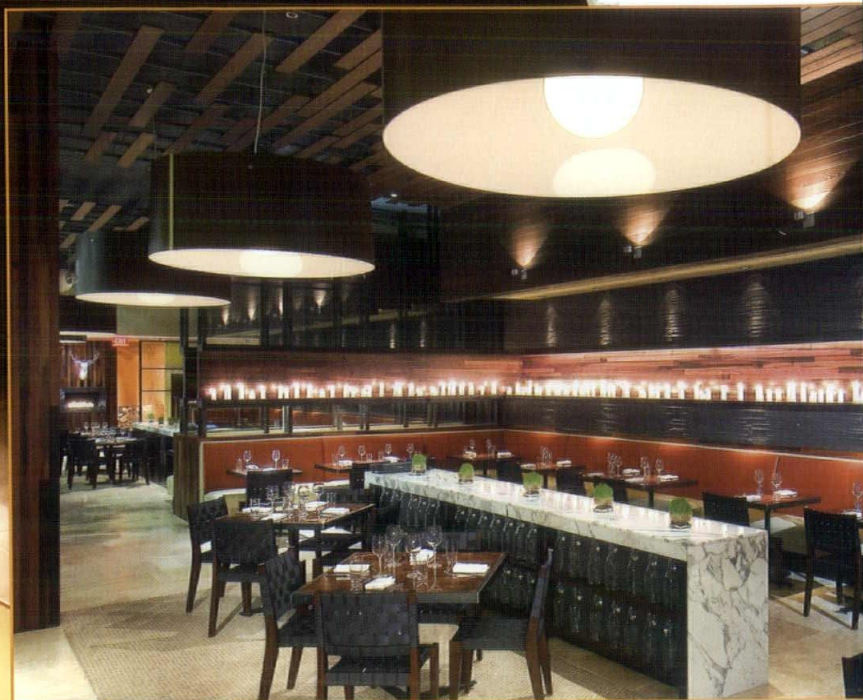
Redwood

Bethesda, Maryland

GrizForm Design Architects

Contractor: Herman/Stewart Construction

Views of Redwood Restaurant.



Wine and Dine:

Four Distinct Projects All Please
the Aesthetic Palate

By G. Martin Moeller, Jr., Assoc. AIA

Photos by Darko Zagar.

Award for Excellence in Interior Architecture

Tangysweet Yogurt Lounge

Washington, DC

KUBE Architecture

Lighting Design: George Sexton Associates

Contractor: Construction Commercial Inc.

The harbinger of Washington's food and beverage renaissance, Red Sage, recently closed after a long and successful run. But the revolution it started—a surge of restaurants in which the design of the space is as creative and skillfully executed as the food—has continued, resulting in a new generation of beautiful eating and drinking establishments throughout the metropolitan area. This year's award winners include four projects—a restaurant, a yogurt shop, a healthy fast food shop, and even a winery—demonstrating that sophisticated design may now be found in a broad range of places catering to Washingtonians' various gustatory desires.

In just a few years of practice, **GrizForm Design Architects** has established itself as a leader in restaurant design. The reasons for this rapid rise are evident in **Redwood**, one of the firm's most recent projects, which is located in Bethesda Walk, a new pedestrian shopping precinct in downtown Bethesda. The design concept for this restaurant and bar was inspired by a quotation from the photographer *non-pareil*, Ansel Adams: "Yosemite Valley, to me, is always a sunrise, a glitter of green and golden wonder in a vast edifice of stone and space." The jurors were impressed by the designers' success in translating these evocative words into architecture. "The story," they said, "all held true."

Each of Redwood's four main public areas—lounge/bar, tasting bar, dining room, and private room—has a distinct architectural identity, though not so different as to compromise the unity of the design. Like an Adams photograph, the restaurant elicits an immediate, strong, emotional response, while allowing the viewer/patron to discover delightful details gradually. True to its name, the restaurant includes generous expanses of redwood, lending warmth and a measured rusticity to the space. Complementary materials such as sandstone add depth—both conceptually and visually—while custom light fixtures in shades of green evoke a canopy of leaves admitting dappled light to a forest floor. Overtly witty elements, such as a transparent "buck's head" trophy over the fireplace, add a wry twist to the sylvan fantasy. Ronnette Riley summed up the jury's response to the design and the enchanting storyline that guided it, saying, "We *all* wanted to eat at this restaurant."

KUBE Architects won an Award for Excellence in Interior Architecture for **Tangysweet** (which was profiled in the Fall 2008 issue of *ArchitectureDC*), part of the wave of frozen yogurt shops that cropped up—seemingly out of nowhere—over the past year. What sets Tangysweet apart from its competition is its successful integration of



Patio space outside Tangysweet.

Photo by Paul Burk Photography.

the product concept, marketing strategies, and the design of the physical space of the shop.

The existing space—an English basement of a commercial row house—had excellent street access, a small sidewalk patio area, and an auspicious Dupont Circle location, but it was low and dark. The darkness was part of the inspiration for the signature elements of the design solution: a series of C-shaped acrylic boxes, softly and internally lit by LED fixtures whose colors constantly shift, continually altering the mood and appearance of the small space. The bottom leg of each "C" also serves as a stand-up table. "The lighting is a play on the food itself," remarked Ronnette Riley, noting that the frozen yogurt comes in a similar array of pastel colors. The shop has been very successful, and Tangysweet is using the Dupont Circle outlet as a prototype for more "lounges" in the works.

Another small food establishment, **Sweetgreen**, won a Presidential Citation for Sustainable Design. This shop, by **CORE architecture + design**, also sells frozen yogurt, but is primarily known for its salads and wraps. Formerly part of the Little Tavern regional chain of hamburger huts, the building is tiny—less than 500 square feet. The jurors were amazed that "so many sustainable strategies could fit in such a small space."

Generally speaking, smaller projects are inherently greener, since they require less material to construct and have less volume to heat, air condition, and light, so Sweetgreen had an upfront advantage in terms of its low environmental impact. The one big design gesture in the space is a wide band of hickory planks, reclaimed from a Virginia barn, which run from floor to wall to ceiling. The rich honey tones of the wood provide for a warmly lit interior even though all the light fixtures are high-efficiency fluorescents.

Also central to the project's sustainability—if not directly the work of the architects—are operational choices, most of which are unusual for a take-out shop. Sweetgreen follows a strict recycling program, uses organic and locally grown ingredients in its food, prints menus and napkins on recycled paper, and offers biodegradable cutlery and reusable containers. Purchased wind power accounts for 100% of the electricity use, and the owners buy Renewable Energy Credits to offset all carbon-creating operations.

While Sweetgreen is one of many local food purveyors committed to using locally produced food products, another award winner is truly right at the source. Indeed, at **Sugarloaf Mountain Vineyard** (featured in the Spring 2008 issue of *ArchitectureDC*), by **Cunningham | Quill Architects**, the source and creation of the product are central to the visitor's experience. The setting, near the base of Sugarloaf Mountain in Montgomery County, Maryland, and adjacent to a historic Civil War battlefield, is almost achingly bucolic. It is also a testament to the vision of county planners and powers-that-be, who in the 1970s designated 90,000 acres as an agricultural preserve.

The project is a new building known as the Wine Production Facility. It has two parts: a windowless, low-profile barrel-aging room nestled into the slope, and a dramatic glass-fronted fermentation room, whose piping and stainless steel vats are on display to all visitors and, for that matter, to anyone driving by on rural Comus Road. Both parts of the building are clad in corrugated steel panels, painted barn red. Detailing is simple but meticulous, especially at the focal glass wall and its deeply overhanging roof. The new building is actually only the first phase of the project, with rehabilitation of the adjacent existing historic barn as the second.

"The architects brought a very contemporary piece of architecture which easily could have been a jarring contrast [to the existing barn and landscape]," noted the jury. "But it's an elegantly simple building that holds its own without upstaging the barn. The exposure of the wine-making mechanics is celebratory." If you feel like joining the celebration, you are welcome to take a drive out to Sugarloaf and drink in the wine, the landscape, and the architecture. 🍷

Top and Middle: Exterior and interior views of Sweetgreen.
Below: Sugarloaf Mountain Winery.

Presidential Citation for Sustainable Design

Sweetgreen
Washington, DC

CORE architecture + design

Contractor: MCN Construction

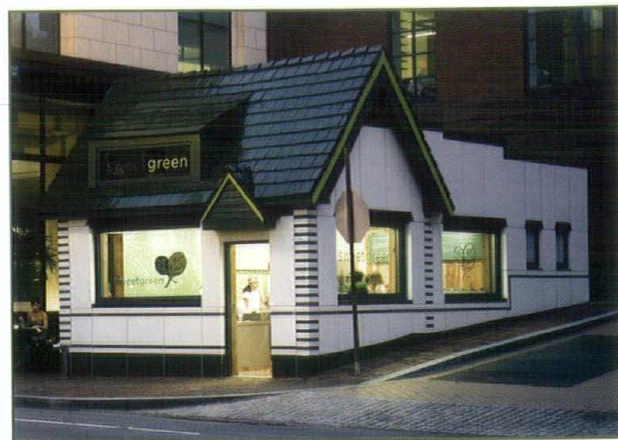


Photo by Michael Moran Photography.

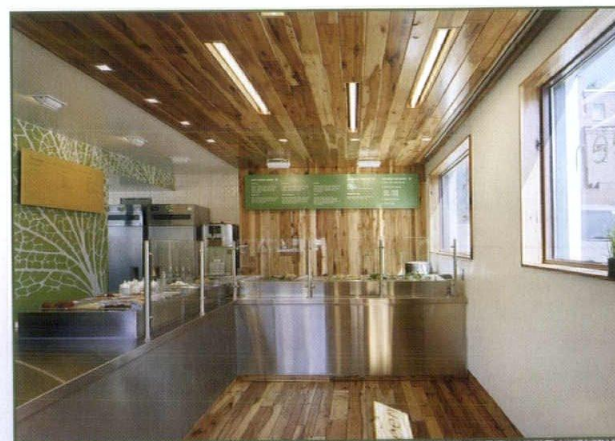


Photo by Michael Moran Photography.



Photo by Paul Burk Photography.

Award for Excellence in Architecture

Sugarloaf Mountain Vineyard
Dickerson, Maryland

Cunningham | Quill Architects

Contractor: Whalen Construction Company

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Merit Award in Historic Resources

Bethesda Theatre Rehabilitation
Bethesda, Maryland

Oehrlein & Associates Architects

Contractor: Bozzuto Construction

Renovated auditorium of the Bethesda Theatre.

Photo by Bob Narod, Photographer, LLC.

That's Entertainment: A Renaissance and a Revolution

By Steven K. Dickens, AIA

"An essential aspect of a historic building is that it reflects another time," commented Historic Resources juror Michael Murphy. And the **Bethesda Theatre**, Murphy said, unmistakably does just that: its "bizarre colors" and "peculiar decorative program" just cannot be mistaken for something from this decade, or even the past half-century.

Indeed, with its swooping curves and streamlined forms executed in a brilliant array of reds, silvers, pinks, mauves, greens, teals, and yellows, the Bethesda Theatre of 2008 is unlike any other building in the Washington area. This is the result of what the submitting architect, **Oehrlein & Associates Architects**, describes as "a long and tedious rehabilitation project," with exterior restoration from 2001 to 2005 and interior work undertaken in 2006 and 2007.

The work, part of a larger project that includes an apartment building set atop the theater, sought to retain the character-defining historic features of the 1939 facility while shifting the use to live stage shows. Among other things, this included insertion of ramps for people with

disabilities, a bar, an orchestra pit, theatrical rigging, and substantially expanded bathrooms, stage, and backstage areas. The result, in the best tradition of historic preservation, allows the user to step back in time without having to forego the amenities and necessities of the modern era. "A thorough project, inside and out," commented juror Gerald Moorhead.

Town Danceboutique, in D.C.'s Shaw neighborhood, by **STUDIOS Architecture**, is not entirely dissimilar to the Bethesda Theatre: it is a place of entertainment, housed in a preexisting building, with heavy audio-visual requirements, lobbies, cash-producing bars, stages and backstages, and curving architectural forms. But the parallel only goes so far: in Bethesda, most aspects of the project that speak obviously of the current decade are tucked away, whereas here they are front and center. Moreover, at Town, most of the time, the patrons themselves are the show.

Town (which was the subject of a feature article in the Fall 2008 issue of *ArchitectureDC*) is housed in a converted



Views of Town Danceboutique.

Photos © Nikolas Koenig, Chris Boals Artists, Inc.

Award for Excellence in Interior Architecture

Town Danceboutique

Washington, DC

STUDIOS Architecture

Contractor: KBR Corporation

warehouse building, but, unlike the previous generation of warehouse dance clubs, it involved substantial interior design. The dance floor of 2008 is still high-energy, but patrons can find respite in the warm and calming—even rather luxurious—environment of wood walls, upholstered lounges, and video walls showing placid nature scenes. Town is also all about modern times in its modest attention to issues of sustainability and a specific floor plan configuration aimed at smoothing the approvals process by insulating neighbors from the noisiest parts of the facility.

The jury praised the “effect of the lighting on the perception of texture and materiality” in the project. According to one juror, “We all agreed in the first round” that Town was a winner. 🏆

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Photos by Kenneth M. Wyner Photography.



Above and top: Nationals Park.

Presidential Citation for Sustainable Design

Nationals Park
Washington, DC

**HOK Sport/HOK/
Devroux & Purnell
Architects Planners, PC**

Contractor: Clark/Hunt/Smoot, a Joint Venture

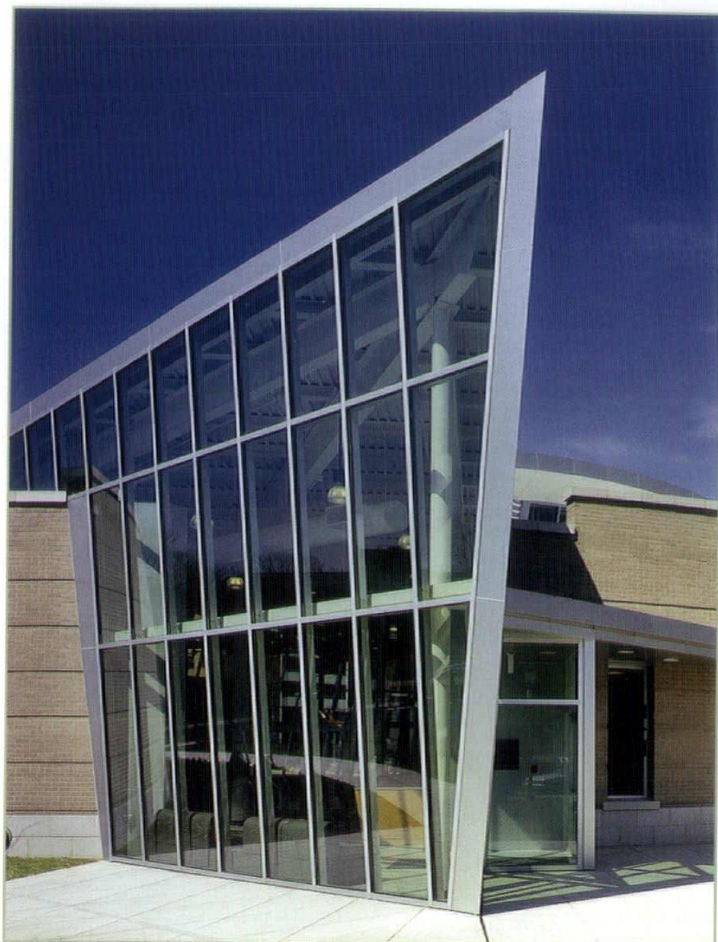
Park and Rec: New Sports Facilities Score Big

By Steven K. Dickens, AIA

The next time you're at **Nationals Park** taking in a game, impress your friends with a few fun facts: Buried underneath the field are five-story-tall "enhanced" sand filters which clean all stormwater runoff—screening organic debris such as peanut shells—before releasing it to the Anacostia River. Seventy percent of the ballpark's electricity—over 14 million megawatts—comes from Tradeable Renewable Certificates. Eighty-two percent of the construction materials were recycled or otherwise diverted from the waste stream. Nationals Park is the first ballpark to install high-efficiency field lighting, which is 22% more efficient than traditional field lighting and is projected to save nearly \$500,000 over 25 years. If you're in line waiting to buy concessions, mention that you're covered by the first green roof on a professional sports facility in the U.S. And do you see all that trash your fellow spectators are producing? Well, in the first season alone, 2,584 cubic yards of it were recycled. And, of course don't fail to point out (with proper pride) that Nationals Park is the first LEED Silver-certified ballpark in the country.

These pride-inducing factoids came about due to the work of the design team, which included the firms **HOK Sport**, **HOK**, and **Devroux & Purnell**, working with consultants and the construction manager. At the time of the project's inception, no professional sports facility had achieved LEED certification at any level, so the team had to invent *how* one designs, builds, and runs a ballpark to minimize its environmental impact. No word yet on whether the performance of the Nationals themselves is sustainable.

Just a few blocks from Nationals Park—but a world away, surrounded by the painfully stereotypical blocks of the James Creek and Syphax public housing projects—is another award winner by **Devroux & Purnell**. The **King Greenleaf Recreation Center** (which was featured in the Spring 2008 *ArchitectureDC*) is one of several such facilities built by the DC Department of Parks and Recreation during Mayor Anthony Williams' term as part of an effort to revitalize long-neglected city recreation programs. Although much smaller than Nationals Park, in many ways it packs a bigger design punch. "An incredible community project," proclaimed juror Nancy Ludwig.



King Greenleaf Recreation Center.

Photo by Kenneth M. Wyner Photography.

Merit Award in Architecture

King Greenleaf Recreation Center

Washington, DC

Devroux & Purnell Architects Planners, PC

Contractor: Forrester Construction Company

The jury noted that the very simple plan diagram—a gymnasium box with an L-shaped circulation space at two sides and another L-shaped group of ancillary spaces beyond—is very clearly rendered in “elegant geometric forms.” Most of the circulation space is hidden between the other two elements, but at the corner it bursts out in a glassy prow, clearly marking the building entrance, dramatically beckoning to visitors, and hinting at the light and transparency within. The gymnasium is a remarkably pleasant space, with its exposed but carefully controlled structural and mechanical systems and its generous windows. Perhaps most impressively, the facility’s design cannot help but send a message of hope and aspiration to its neighbors, in addition to the more prosaic (but highly appreciated) role of providing for recreational needs. 🏆

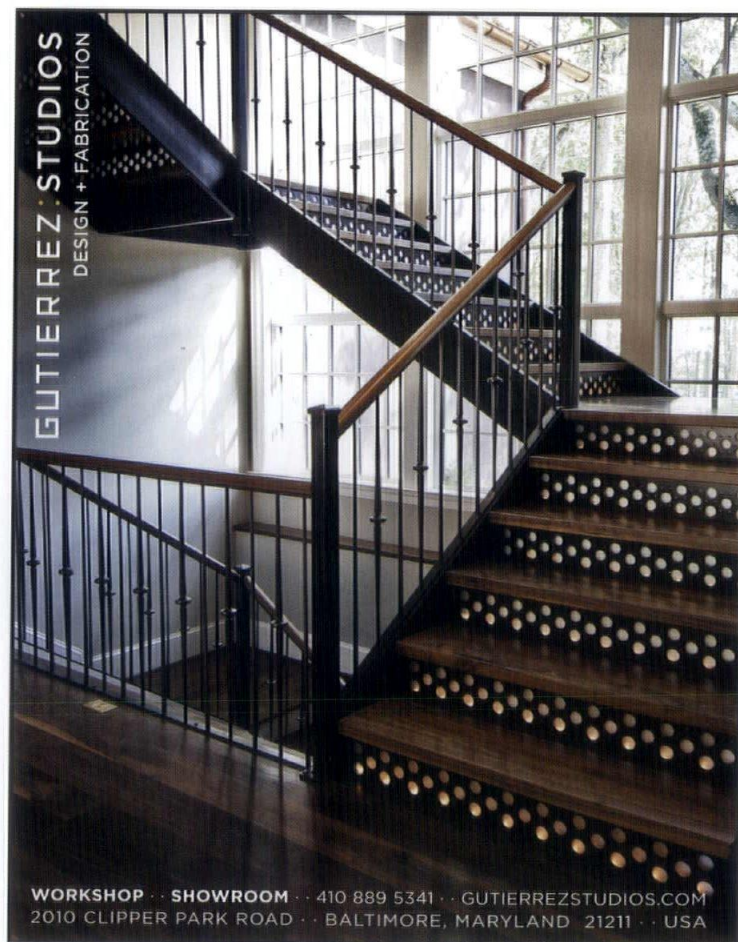


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History Repeating:

A Restoration and
a New Project Evoke
DC's Early Years

By G. Martin Moeller, Jr., Assoc. AIA



Opposite and top, this page: Renovated entry hall of Stephen Decatur House Museum.

Photo by Jennifer M. Lewis.

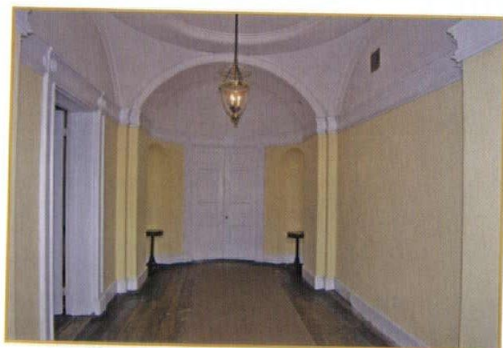


Photo by Davis Buckley Architects and Planners. Entry hall before renovation.

Award for Excellence in Historic Resources

Restoration of the Latrobe Entry Hall and Stair Hall, Stephen Decatur House Museum

Washington, DC

Davis Buckley Architects and Planners

Contractor: Oak Grove Restoration Co.

Commodore Stephen Decatur was one of America's earliest military heroes, having earned a name for himself in naval battles against the Barbary pirates and during the War of 1812. In 1818, while serving as a naval commissioner in Washington, he hired architect Benjamin Henry Latrobe to design a quietly luxurious house right on Lafayette Square. Unfortunately, Decatur was able to enjoy the house for only a short time, as he was killed in a duel in 1820. His widow soon moved, but owned the house for another 15 years, renting it to numerous prominent figures including several secretaries of state.

Latrobe's elegant building is now the **Stephen Decatur House Museum**, owned by the National Trust for Historic Preservation, which hired **Davis Buckley Architects and Planners** to oversee the restoration of the house's entry hall and stair hall. While the project ostensibly involved less than 250 square feet of space, it was an exceptionally sensitive endeavor, given the historical significance of the building's architect, original owner, and subsequent occupants. Buckley's firm conserved the original elements of the space wherever they existed, removed later modifications including telephone and electrical components, and re-created missing, Latrobe-designed details. The most striking aspect of the work was the restoration of the original paint colors, which are surprisingly bright, but based on firm historical and technical analysis.

The Historic Preservation jury marveled at the project's reflection of the "rigors of pure historic restoration," and praised the clarity and thoroughness of the awards submission, saying, "[The architect] was very specific about the goals, the steps of analysis and investigation, and all aspects of the work."

A modern, design-build project in Europe constructed by a group of American college students might seem to have little connection to Stephen Decatur and Benjamin Henry Latrobe, yet the **James Hoban Memorial** in County Kilkenny, Ireland, also relates to an important figure in the early history of Washington. Hoban, after all, was the architect of what is now known as the White House—today the very symbol of American political power. Under the leadership of **Travis L. Price III, AIA**, students from **The Catholic University of America** undertook an effort to create a monument to Hoban in the rural area where he was born 250 years ago.

Designed as a processional, the memorial traces the path of Hoban's life, from deprivation and servitude in his native country to freedom and fame in the New World. Stone wall segments specifically evoke the major stages of his life story—the first portion, of rough-hewn local limestone, recalls his rural roots and early struggles in Ireland; the second and third segments, of gradually smoother stone, allude to the transitional period during which he entered the Royal Drawing School in Dublin and later settled in Charleston, South Carolina; the final, Carrara marble walls symbolize his role in the design of the first major building in the new American capital. A series of glass panels offsets the solid walls and provides a medium for poetic inscriptions.



This page: The James Hoban Memorial.

Photo by Travis Price.

The students spent a semester designing the memorial, and then built it themselves in just nine days, an achievement that impressed the Architecture jurors, who called it an "interesting sculptural transformation" and "quite a statement."



Photo by Travis Price.

Merit Award in Architecture

The James Hoban Memorial

Desart, County Kilkenny, Ireland

Travis Price Architects/ Students from The Catholic University of America

Contractor: Students from The Catholic University of America

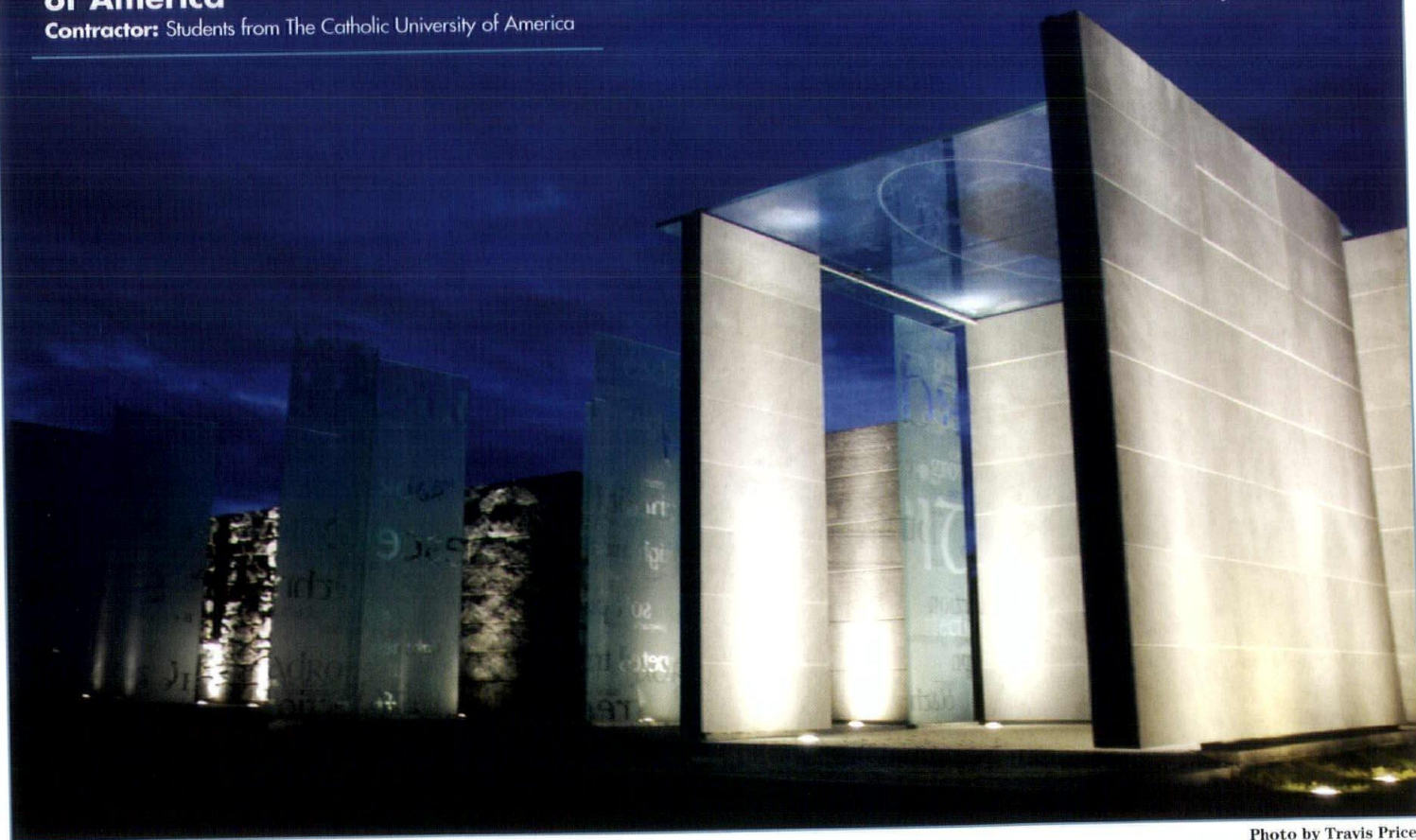


Photo by Travis Price.

Detail Award in Interior Architecture

Boies, Schiller & Flexner, LLP
New York, New York

STUDIOS Architecture

Contractor: StructureTone

Background: Central public space at Boies, Schiller & Flexner, showing the projecting window that received a Detail Award.

Inset left: Close-up of acrylic rods in the offices of the Planned Parenthood Federation of America.

Inset right: Offices of the Planned Parenthood Federation of America.

It's All in the Details:

Small Design Moves Warrant Special Recognition

By G. Martin Moeller, Jr., Assoc. AIA

The Detail Award was instituted as a means of recognizing a specific component of a larger project that deserves special attention. This year, the Interior Architecture jury selected noteworthy design elements in two submissions to receive such awards.

STUDIOS Architecture won for a projecting window inside the "circulation hub" of the law offices of **Boies, Schiller & Flexner LLP**, in New York. The architects went to great lengths to create a sense of openness and brightness in a two-story space that was plagued by low ceilings and a lack of natural light. The internal bay window, simply framed in warm-toned wood, establishes a visual connection between the formal lobby on the lower floor and the more informal café space on the upper level. The jurors felt that "a lot of time was spent in the expression of this element," which was "very nicely detailed and very well thought out."

The second Detail Award went to **SKB Architecture and Design** for a distinctive screen wall made of acrylic rods, which separates private offices from a central workspace in the new headquarters of the **Planned Parenthood Federation of America**. The clear and orange-colored rods, which glow gently thanks to fluorescent lights set into the frames above them, provide a degree of privacy for office occupants while still permitting light to flow through the space. The screen wall "had a lot more depth to it than simply an appliqué," said the jurors, and the result was a "clever 'wow'" that animated a relatively modestly scaled space. 🏆

Detail Award in Interior Architecture

**Planned Parenthood
Federation of America**
Washington, DC

SKB Architecture and Design

Contractor: Regency Commercial Construction



Photos by Mark L. Baughman, AIA, IIDA, LEED AP, and Kevin Kenney.



Each year, AIA | DC and the Washington Architectural Foundation give special recognition to individuals who have performed exemplary work on behalf of the community and the architectural profession. Below are this year's recipients.



David Shove-Brown, AIA

Great Washingtonians



BARNES VANZE ARCHITECTS INC.

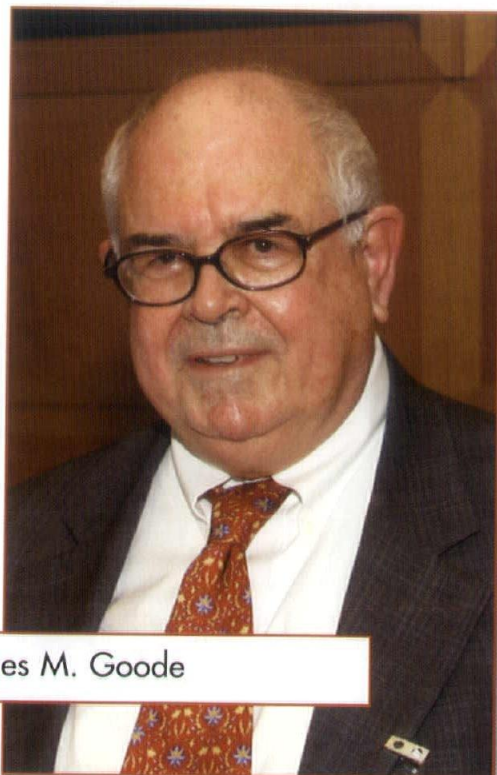
Firm of the Year: Honoring a Firm's Service to the Community

The 2008 winner for Firm of the Year is **Barnes Vanze Architects**, a 23-member office in Georgetown. Over the past several years, employees of the firm have given more than 500 hours of their time to the foundation. Barnes Vanze architects have been volunteer teachers in six DC and Virginia classrooms through the foundation's Architecture in the Schools Program (AIS), which pairs volunteers and K-12 public school teachers for a nine-week curriculum enrichment program. The firm has participated in CANstruction, a competition held as part of AIA | DC's annual Architecture Week in which architects build fanciful structures out of canned goods that are then donated to the Capital Area Food Bank. Barnes Vanze CANstructions have been converted into 3,000 meals. The firm has

also participated in five pro bono design projects for area nonprofits, including My Sister's Place and Emmaus Services for the Aging in Shaw. Previous Firm of the Year winners have included the large firms Gensler, RTKL, and SmithGroup. Barnes Vanze is the first mid-size firm to win the award.

The John "Wieb" Wiebenson Award for Architecture in the Public Interest

The Wiebenson Award is given each year to an architect who makes a difference through work done without fee for the public interest. The award honors John Wiebenson, an architect who worked tirelessly on behalf of others. The 2008 winner is **David Shove-Brown, AIA**, a professor at the School of Architecture and Planning of the Catholic University of America since 1998, who has developed several important programs to get students involved in architecture, including the Summer Experience, the Summer Foreign Studies program, and the CUA Design Collaborative. As a mentor, Shove-Brown encourages students to become involved in important civic efforts such as the School Libraries Project. He oversaw the development of Catholic University's design for the wonderful new library at DC's Stuart Hobson Elementary School, which itself won an award from the foundation in 2006. When he's not teaching, Shove-Brown runs a full-time architectural



Dr. James M. Goode

Photo by David L. Hamilton

practice and volunteers for many organizations, including the Congressional Cemetery Leadership Committee, Crohn's + Colitis Foundation, and the Washington DC AIDS Ride, among many, many others. The Wiebenson family, who consults on the award, was pleased to honor Shove-Brown because he is "such a great role model for the profession."

Glenn Brown Award

The Glenn Brown Award, given jointly by AIA | DC and the Washington Architectural Foundation, honors individuals who have raised public awareness of architecture and its benefits to society. The award is named for Glenn Brown, an accomplished architect who was also an author, scholar, presidential advisor, and founder of AIA | DC. Previous winners have included Sarah Booth Conroy, Senator Daniel Patrick Moynihan, DC Councilmember Jim Graham, *Washington Post* architecture critic Ben Forgey, and Richard and Sabine Yanul, of the fondly remembered Franz Bader Bookstore. The 2008 recipient is **Dr. James M. Goode**. Over the past 40 years, Dr. Goode has devoted much of his time researching Washington, DC, architecture and sculpture. His books, which are exceptional reference works, include *The Outdoor Sculpture of Washington*; *Capital Losses: A Cultural History of Washington's Destroyed Buildings*, and *Best Addresses: A Century of Washington's Distinguished Apartment Houses*. From 1970 to 1988, Dr. Goode was curator of the Smithsonian Castle. He is now archivist and curator for the B.F. Saul Company, where he is at work on a company history. Dr. Goode is also an authority on rare prints and



Griz Dwight, AIA

maps of Washington, and has cataloged over 500 prints and photographs in the Kiplinger Washington Collection. He is also curator of the Albert H. Small Collection of Washingtoniana. In presenting the award, AIA | DC President Barbara Laurie thanked Dr. Goode for writing books that have "taught so many about the importance of architecture and historic preservation."

Emerging Architect Award

AIA | DC's newest honor, inaugurated this year, is the Emerging Architect Award, which recognizes an individual of any age who has shown exceptional leadership and made significant contributions to the profession at an early stage of his or her architectural career. The first recipient of the Emerging Architect Award is **Griz Dwight, AIA**. Dwight's restaurant designs have been lauded by national architecture and restaurant critics, peers, clients, and patrons. His work is a powerful demonstration of the notion that good architecture is good business: In his nine years designing restaurants, not one of his spaces has gone out of business—an impressive accomplishment in an industry where a large percentage of the establishments fail within a few years of opening. Griz also contributes to pro bono projects and helps develop other emerging architects in the city by mentoring young architects, teaching study classes, and participating in juries of student work. AIA | DC President Barbara Laurie was particularly pleased to have opportunity to confer the first Emerging Architect Award to Dwight, an architect at the beginning of an already remarkable career. 🏆

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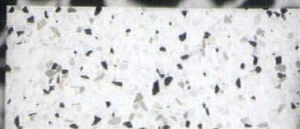


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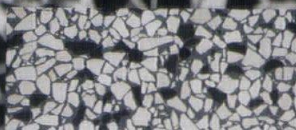
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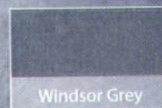
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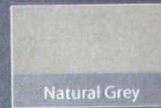
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